



Donald F. Cook Recital Hall
M.O. Morgan Building
Wednesday, 23 April 2003 at 8:00 p.m.

Chris Ryan, piano

Andante (Aria)

J.S. Bach (1685-1750)
arr. Leopold Godowsky (1870-1938)

Sonata in A-flat major, Op. 110

Ludwig van Beethoven
(1770-1827)

Moderato cantabile molto espressivo

Allegro molto

Adagio, ma non troppo

Fuga: Allegro, ma non troppo

Intermission

Sonata in G minor, Op. 22

Robert Schumann
(1810-1856)

So rasch wie moeglich

Andantino

Scherzo: Sehr rasch und markirt

Rondo: Presto

Toccata

Maurice Ravel
(1875-1937)

from *Le Tombeau de Couperin*

Presented in partial fulfillment of the requirements for Music 445B

PROGRAM NOTES

Famed concert pianist **Leopold Godowsky** began his transcriptions of **J.S. Bach's** Sonatas and Partitas for unaccompanied violin and cello in 1922. These transcriptions, or "elaborations" as he called them, were his attempt to "explore the inner meanings, to probe the hidden beauties, and to project the undivulged ideas" of Bach's works. The Andante (Aria) is a movement of Bach's Sonata in A minor for violin, BWV 1002.

Ludwig van Beethoven is one of the most admired composers in the history of Western music, and was the dominant musical force of the nineteenth century. The Sonata in A-flat major belongs to the set of Beethoven's last three piano sonatas, composed between 1820 and 1822. The refined and melodic first movement is followed by the short, dramatic Allegro molto. The third and fourth movements represent a succession of arioso and fugal sections, ending in a triumphant finale. This work's beauty and accessibility makes it among the most popular of Beethoven's sonatas.

Robert Schumann was one of the leading exponents of musical romanticism during the nineteenth century, and had a powerful impact on several generations of European composers. The Sonata in G minor was a long-term project for Schumann; it was begun in 1830 and not completed until 1838. The first movement opens with a driving, frenetic theme, with the tempo indication "as fast as possible." The second movement is based on Schumann's song "Im Herbst" ("Autumn"), and the third is a short scherzo, featuring many syncopations. The final movement is, according to the composer, "very simple, but entirely in keeping with the first movement." The sonata was composed for the birthday of Schumann's wife, Clara, on September 13th, 1839.

Le Tombeau de Couperin, **Maurice Ravel's** final composition for the piano, was written in tribute to the spirit of eighteenth-century French music, and also as a reaction to the horrors of World War I and the death of his mother. The final movement of the suite, the Toccata, is an animated and difficult work, making extensive use of repeated notes and alternating chords. This movement is dedicated to Cpt. Joseph de Marliave, a friend of Ravel who died in the war.